

FAVORITE OLD LYME GALLERY
OPENS SPRING AND SUMMER

Old Lyme, Conn. For the sixteenth consecutive season the latter days of spring have again been enlivened in this pastoral country-side by the opening of the Lyme Art Association's always colorful and frequently provocative display show in the group's Post Road galleries. Long termed the "spring" exhibition the show will this year edge into summer for it may be seen by the public daily through July 7.

Never has there been such a variety of media offered at an Old Lyme opening. Nor so great a number of items by non-member artists added by the jury to supplement the organization's ever increasing output. Practically all the graphic media are presented with the exception of oils which are restricted to the group's summer exhibition. The catalogue lists eight first-time participants.

The show is particularly notable for the scope of its subjects. The visitor is carried from the metropolis to "wooded valleys" and from the tropics to ice-bound coasts. Of the 161 catalogued numbers water colors predominate. These include such excellent papers notable for light and contrast, as "Sewall" by Ogden H. Fleissner; Frederick L. Sexton's "Cast Shadows;" Will Howe Poote's sparkling Mexican subjects; Will Taylor's "Yellow Barn" and "Hillside" both tropical and on the Maine coast by Charles and Mary Abbott. Alice Geary brings strength and pattern, to her Nova Scotia motifs and Gregory Smith enlists the New England genre to admirable purpose. Homer F. Pfeiffer's several papers are unusual performances.

Notable in the genre category is Winfield Scott Gilme's "Saw-on Simpson's House" and a fine foil in a lower key is found in "The

"Judge's House" by Bertrem Bruestle. Kopke K. Holden shows a thorough knowledge of Connecticut homesteads and Harry L. Hoffman supplies a fanciful glimpse of the placid eight mile river. Humor of the most delicious sort is found in Tosca's "Autumn Picnic" and in Gertrude Mason's "Merry-go-round." There is a gay note in Gladys Fitch's "Horse Farm." Important in any exhibition would be Arthur Crisp's theatric "Headliners," while Lydia Longacre's "Discobolus" is thoughtfully composed.

Pastel items are impressive; particularly the figure subjects and superb heads by Ivan O. Olinsky. Arresting also are the portrait entries from the pencils of Elleanor Lathrop Sears and James Goodwin McManus. Platt Hubbard illustrates his mastery of tree anatomy in this medium; Caro Wier Ely excels in pastoral subjects and "June First" by James Pollock is interestingly observed.

The black and white numbers fill the new Goodman wing offering a series of strongly etched plates by Eugene Higgins, and several each by Platt Hubbard, Leatrice Harper Branning, Herbert Thoms, Bertha M. Dougherty, Caro Ely and E. A. Bruestle. Thomas W. Mason shows a number of his most recent wood and line engravings. Among the former is the triple-printed "Summer Storm" of exceptional delicacy. Drawings in charcoal, pencil and in ink by Louis Paul Messer, H. Lindley Mosford and Stephen Howard, the latter a first-time exhibitor, are decidedly rewarding. Other exhibitors making highly creditable contributions in color or in black and white include Helen Patch, Anna Fagan, Rosalie Mechuba, Marjory Bishop, David Fettes and Edward Weidl.